



MASSACHUSETTS COLLEGE OF ART

OCTOBER 1965



## NEW IMAGE

Administrators, teachers, and students are creating a new image for Mass. College of Art. Visual evidence is in new features of the building designed to make the day less narrowing for students. The cafeteria program now allows students a seemingly longer lunch period as well as eliminating eating in the class rooms. Having had a leisurely lunch, students are better equipped to work well during the latter half of the day.

The simple addition of music to the school store turns the pushing, angry, and impatient lines into a lingering group of listeners. Students are often seen leaning dreamily over the counter while the boys hunt some misplaced article.

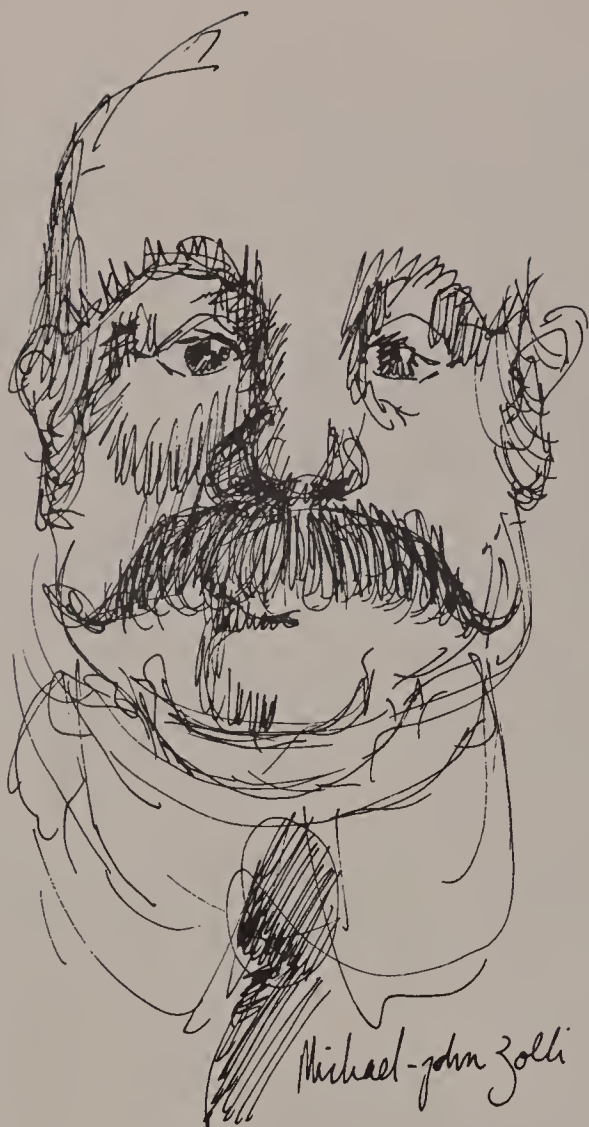
Intaglio now assumes a more informative yet less formal image. Casual comments and humor are compatibly expressed with serious pieces of writing.

Other small but important contributions to a more casual atmosphere are administrative adjustments such as the new regulations pertaining to absence.

Only one idea takes on more seriousness each year — the competitive spirit of artistic quality. Standards are set by the students themselves and increase measurably at the beginning of each new term. Confidence created by a freer, more serious approach to the study of art is the new image reflected by Massachusetts College of Art students.

Gail Burwen

# S.A. NEWS



## BULLETIN BOARDS

To better communicate with the student body, the S.A. has purchased two bulletin boards for S.A. news. One will be located in the cafeteria and the other in the smoker. Watch for and read all notices that appear on these boards.

## COMMITTEES

A Function Committee is being formed to establish dates for S.A. functions and also to engage ballrooms and bands for the events to be held during the school year.

The Assembly Committee is concerned with seeking stimulating people and topics for assemblies.

The Publicity Committee will inform the student body of S.A. functions.

People wishing to sign up for any of these committees may do so in the S.A. office during first lunch.

**THE MASQUERADE BALL**, the greatest event of the year will be held on November 5, 1965, from 8:00 to 12:00 at the Hotel Continental in the Grand Ballroom.

Fred Lawrence

## ODYSSEY

A new gallery for Mass. Art students is opening under the direction of juniors Donna Smith and Jan Doucette. The gallery consists of a small newly painted room in the Odyssey Coffee House at 3 Hancock Street, near Government Center. Paintings may be submitted in Room C10 for exhibition. If Mass Art students respond to the opportunity as expected, the gallery will be expanded.

Gail Burwen

## FROSH

Monday, the twentieth of September, was the date of the annual Freshman Reception which we Sophomores, having recently gained the state of grace known as upperclassman, became acquainted with the Freshmen and in turn introduced them to the Faculty. Now, having attended two such affairs, perhaps we'll know how to stage gala receptions at the openings of our one-man/woman shows when we take Newbury Street by storm in the next few years (give or take a lifetime or so).

Marilynne Roach

## ITEMS

T.E. Major, Judy Wright, held two local one-man shows this summer in Foxboro and in Sharon, Mass.

Michael John Zolli also had a local one-man exhibition in his cellar. Neighborhood children were admitted at 10¢ a head.

Our poet, Richard Lizza, is writing a novel in the form of a journal of related experiences. Friends are anxiously awaiting its return piecemeal from New York.

Richard White recently completed Reflections Revisited, a short story.

George Germone spent the summer studying ceramics at Haystack in Deerfield, Maine. Haystack has a wide program in crafts such as woodworking, jewelry, and glassblowing with top professional instructors.

R.I.P. Janice Hartwell's mongolius gerbalis died last week.

Gale Burwen



# GUEST EDITORIAL

TO THE CATHOLIC STUDENTS OF THE  
MASSACHUSETTS COLLEGE OF ART:

This letter is addressed primarily to you;  
but also to all those who have an interest.

I have a question to ask. Is your religion  
an active living force in your life or merely  
a form to which you are accustomed? The reason  
for asking this question is very simple. It is  
the present ineffective and passive attitude  
of the Newman Club.

As advisor to this club I am very concerned.  
At this time of the greatest ferment in the  
recent history of the church and of the great-  
est questioning of its role in society; and at  
a time when you should also be entering a period  
of growth and questioning, I find little interest  
in the only forum for such matters in this school.

On October 25, at 3p.m. in room B6 a meeting of  
the Newman Club will be held. At this meeting  
you will be introduced to the new chaplain of  
the club and several other Paulist priests.  
These men are deeply interested in your welfare  
and those matters which concern you. Only those  
among you who have no questions, who are already  
satisfied, or too timid to ask, are automatically  
excused. No tea or cookies will be served.

Sincerely,  
Daniel Kelleher

## NAEA

The Student NAEA, a division of the  
National Art Education Association is now  
initiating its' second year at the  
Massachusetts College of Art. The purpose  
of the NAEA is to bring together the current  
ideas of art educators throughout the nation,  
and this is accomplished by the monthly NAEA  
magazine and by national and regional conventions  
in alternating years.

At last years national convention in  
Philadelphia, Mass. Art was well represented  
by Dr. Bertolli, Dr. Adams, and ten T.E.  
student members, who had the opportunity to  
attend all seminars and conferences and to  
meet with other students from other parts of  
the country.

This year, the regional convention, (Eastern  
Arts Assn.) will be held at the Statler (March  
16 to 18) in Boston, and will allow greater  
participation by Mass. Art.

Joanne Dzobia

## problem:

The most dangerous trend  
in higher education today is  
the overemphasis our colleges  
place on leadership training.  
There's nothing wrong with  
leaders, mind you, but there's  
a limit to how many we need.

Our campus is crawling  
with leaders calling their own  
meetings, organizing bold new  
ventures and delegation respon-  
sibility. But who will follow  
these leaders? Who will attend  
the meetings, appreciate the  
plans, carry out the orders?  
No one, that's who!

A survey at the Massachusetts  
College of Art showed that 98.6%  
of the total student body are  
leaders. A deplorable situation!

## solution:

What our college must do is  
develop some strong and positive  
programs in followership train-  
ing. We must get followers  
from high schools and give them  
training on the college level.  
We must find people who have  
never had positions of respon-  
sibility, people who can do what  
they're told and keep their mouth  
shut!

An extensive recruiting  
program would be necessary be-  
cause followership trainees  
couldn't apply. That would  
show initiative and leadership  
potential. They would have to  
be led- or perhaps herded- into  
the program.

Training top-notch, dynamic,  
aggressive followers calls for a  
far more intricate program than  
training leaders!

A Leader





## EGO

I have finally drowned my ego enough to admit that I am not an artist, but have the potential to be one. I AM AN ART STUDENT... I have not yet gone to the trouble of acquiring the technical language of art.

All students enter school convinced that they are already artists. This leads to a flashiness of work or accidental effects. When the student sees these, he does not wish to admit to himself or to others, especially to others, that they are not the product of his mind and hand, but only of his hand. This keeps the student from taking the step backwards -- obtaining the technical skill--that is necessary to go forward.

This is the chief sin of the art schools--they don't tell their students that they are students.

I was saved from this in the Ceramic department, because it is obvious to anyone who attempts to throw on the wheel that he can not do so without assistance.

## STILL TO BE - - -

As exchange editor of the Intaglio I hope to begin an exchange program with other colleges in the United States and other parts of the world. Copies of our newspapers will be sent to other art schools in such famed capitals such as Liverpool, Hong Kong, Tibet, and many others still to be discovered.

Leslie Lacey



## CHEESEBURGER

I hope you all realize how ravenous you get by the time lunch comes rolling around. The bell rings and you go bouncing up the stairs to your new and beautiful cafeteria. Smell the delicious hamburgers sizzling on the open grill. Ah, you spy a comrade and surmise that it is time to be extra friendly and get 50th place in line instead of 60th. Thank your lucky stars the line is moving... you could easily turn cannibal. Now you grab a tray. Aha, only three more places to go. You hear the first of the threesome mutter weakly: "One hamburger, please." Five minutes pass and his hamburger is done. Only two more to go and you hear the order: "One hamburger". Five more minutes pass. Fah, rah, you're next after this one. "I'll have a hamburger." By this time you again wonder why they don't put on fifty hamburgers at once. Then..... it's your turn. Just so you can give them a hard time you order a cheeseburger. It's ready. You take your tray and move slowly up the line. Grab your relish and get out your money because soon you have to start thinking about getting your milk. Oh brother, where do you put your tray? Too bad there are no aluminum pipes to slide it on. Gee, you look pretty funny balancing a tray with a lopsided cheeseburger on it relish hanging off the sides- on one leg. Of course the one leg you're standing on looks pretty sexy. Hurry up. It's your turn for milk and you've got one more dime to go.----Whew-----a friend comes by and you ask him to hold your tray. You get your paper cup and fill it with milk. You could eat three plates of chop suey by the time the milk reaches the top. What ever happened to milk cartons? Finally! You give her your change and WoW---! You can eat now.

After devouring your delicious cold cheeseburger you decide what to do with the rest of your lunch period. After all, you do need that bottle of ink at the school store!

Aleta Goldstien



## QUEST

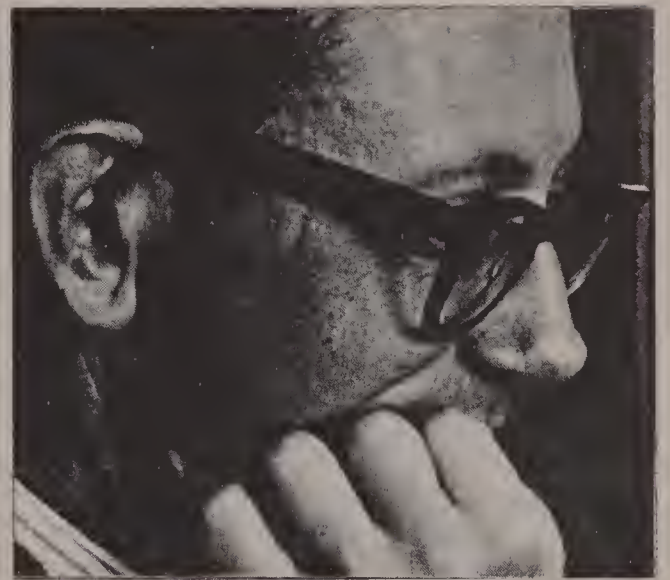
By

James Johnson

Little boy, running through  
the fields  
Graceful, teasing, fulfilling

Who are all these people  
chasing, racing, lacing  
the grass with their blurring forms?

Are they playmates, villains  
or merely  
reflections, refractions  
imperfect duplications  
dicing or spicing  
your pure  
ecstasy?



Running a library is something like having babies; it's awfully easy to get started, but the end product often times is too much and too many. So you begin to be a 'book-control' addict and lock them up. At least this is the now outdated Victorian librarianship attitude. That was the same attitude that included hair-buns and pursed lips at noise and the repeated phrase about "MY books" and "MY library". The librarian's background was essentially bookish and cloistered, and essentially old-maidish and touched with the lead wand of prudery.

Times are changing! Aside from a 200,000 word novel too blue for the censors, I could hardly claim a bookish background. I hope my wanderings in Latin America have taken away any such nonsense as the prudery of propriety in any place, libraries included. The school is run for the students.. if they weren't there, there wouldn't be any schools at all, nor any libraries either. My aim is to make the library a service center, not a Quiet Ward. We are here to help, not to shush. Noisy customers will be escorted out with a black truncheon, but Silence is Golden is not a motto taking into consideration that libraries are places to ask and receive answers.

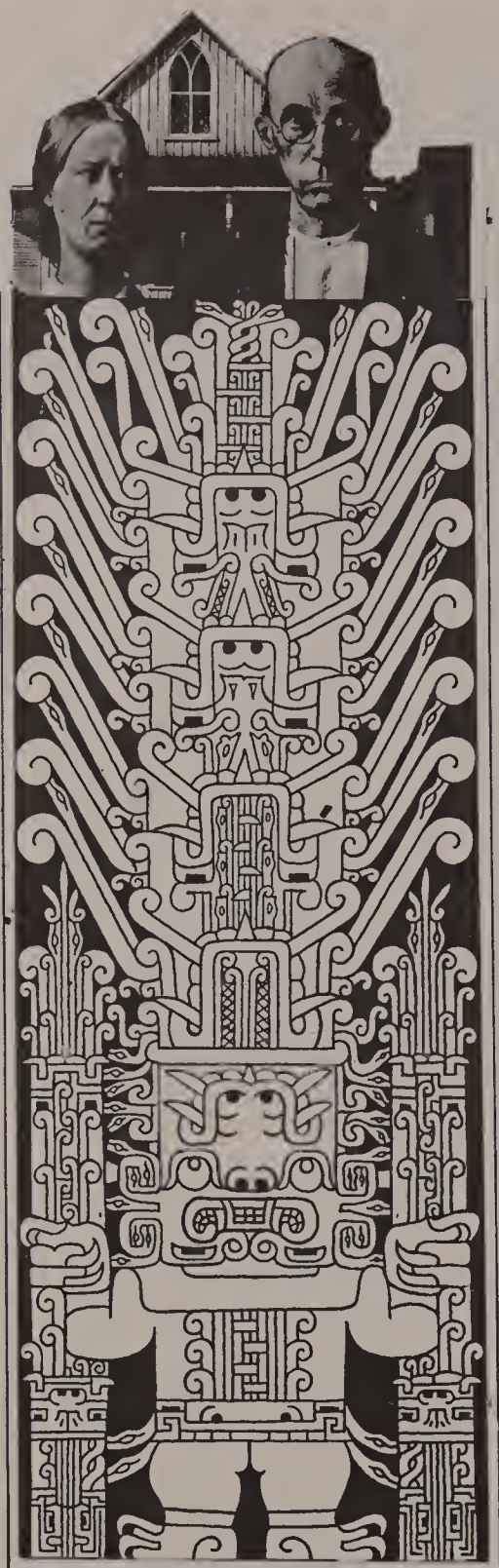
So come in, ask and look and touch the books yourself. They are no longer under glass and will not be so pending a complete breakdown in the student psyche regarding books. We have more pictures on the 4th floor than all the art galleries within a hundred mile radius. Come in and sample our weekly POP ART series on the front door...you may actually be the first one to laugh at one of the things.

*Barton Ninkle*



Illustration by Peter Bramely for "Wizard Why" by William Skurski





## ART AND THE LAYMAN

The artist cannot consider himself complete unless he considers as one of his functions the obligation to actively instruct others. It is well known that the knowledge of the layman has not kept up with developments in the visual arts. Works that deal intensely with the realities of life or which are valid in other ways are not accepted or understood by large numbers of the public because they do not "look real", that is, they do not imitate directly the forms of perceived reality. This is still the case even though what we consider to be modern art has existed for more than half a century. The taste of the general public, we can see, is to a large extent determined not by what they know, but rather by what they do not know.

We can each do a good deal to create an understanding between ourselves and the great mass not directly concerned with art. There are many people who would gladly learn so that they would better appreciate an object of art, but who, involved in their own lives, do not have the time to obtain for themselves an education in the visual arts. Even those who are not so interested or who are convinced that art is beyond them would, I'm sure, become interested and gain a greater understanding, not only of art, but, through art, of themselves and the things around them. The artist should not mutely stand by when there is such an urgent need for his services.

Unless what we do better the lives of others in some way we will have accomplished little or nothing of value. And the artist is in a position to greatly expand people's minds and make life more meaningful for them. If he does not educate he will have forfeited his integrity and will have accomplished little; for of what value is the greatest discovery of creation if there is no one to know about it and to profit by it?

Stanley Wilcznski

## ANTI MACASSER



Do you have problems? Is your supply locker on the top row and you are four-feet-ten you carry your freshman kit to the second floor and then find that your locker is in the basement? Were you carrying your drawing board, T square, portfolio and all your books and find that you only had a \$10.00 bill to give the bus driver? Did you try to wash your oil brushes in the Senior painting room sink? Did you get lost in the "student lounge" at break and you can't stand cigarette smoke? Have you been to the Deli and met George?

Did you laugh when you saw the "don't wash brushes in the sink" sign in the wash(?) room? Are you waiting to be rushed for fraternity week? Did you try to buy your freshman beanie? Did you ask the Dean for a parking sticker for your bike? Have you lost your #12 red sable brush? Did all the screws fall off your drafting instruments? How about going to painting class without a smock? Have you faithfully bought everything your professors "suggest and recommend"? Cheer up, you could be at B.U.

Anti Macasser





## SUBMIT NOW



The editors will print a special visual issue of the Intaglio. It will be a portfolio of student work. Deadline, November 19. Black and white drawings of graphics! (No halftone or washes, please!) All work will be returned to students after printing. BRING WORK TO INTAGLIO OFFICE

## NEEDED SPIRIT

At first I thought I might take a survey on it. But who would answer such a question? And what good would it do to ask people, "Just how much school spirit do you have?" School spirit? Gad! That's for high school kids! I suppose we artists, being of an independent turn of mind, find the idea of "togetherness" repulsive. But our collective reputation stands or falls on that of our school.

How much school spirit do we express when we enthusiastically put into office four ardent people at S.A. elections and then proceed to systematically tear them apart at a mass meeting of the school? Why do we complain bitterly about the sad state of affairs of our newspaper and then proceed to ignore or degrade it when a few zealous people try to put out an interesting issue? Why do we, as freshmen, find our welcoming procedures inadequate, vow to change them, and then as sophomores, do the same things that were done before.

Maybe Freshman Weeks, Student Associations, and newspapers do not completely comprise school spirit, but they do comprise the outward aspects by which we are judged. By present standards our spirit is deficient. Are we going to do something about it?

Shelagh McCormick

## MOVIES AN ART?

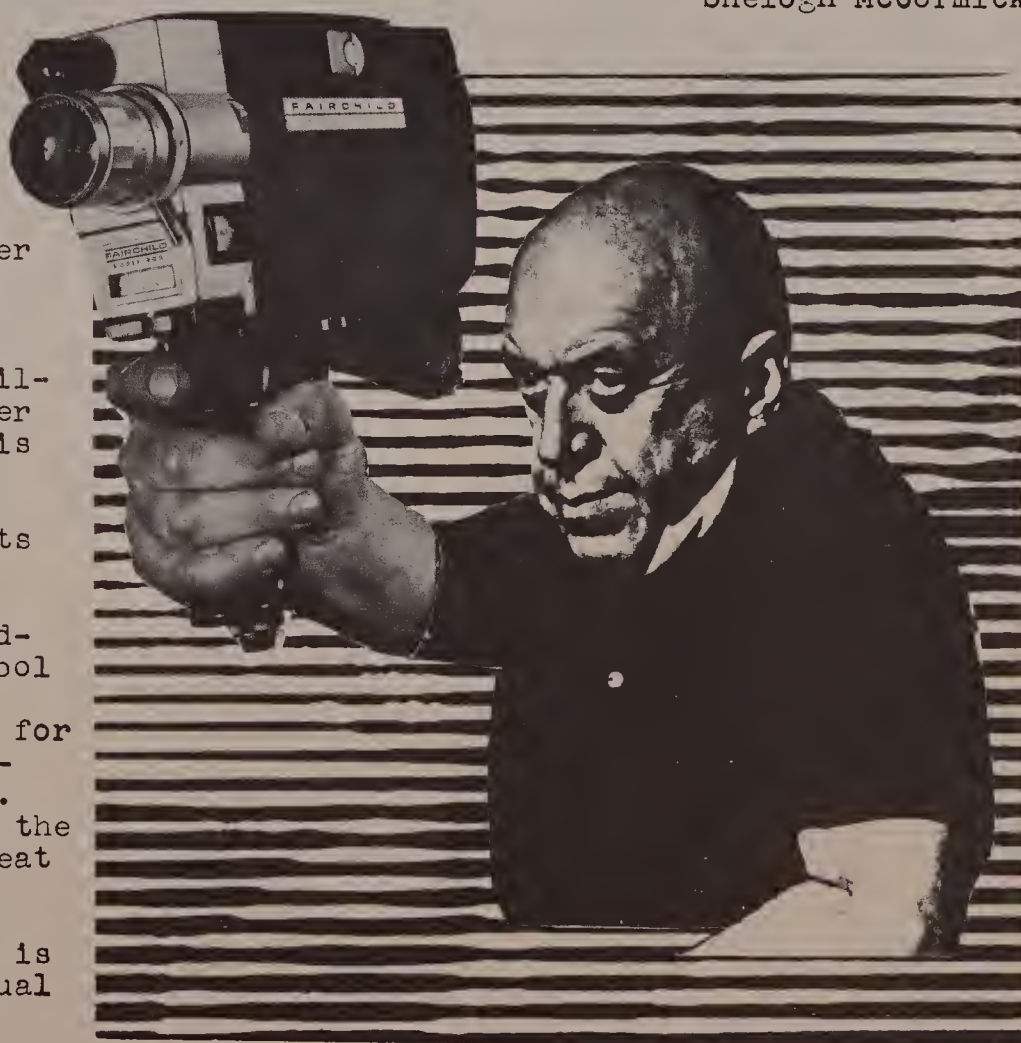
The entry of an 8 mm film in the summer competition has dramatically pointed out a serious gap in the educational materials which are available in our college. There are no 8mm movie cameras or projectors available for student use. Indeed, after further investigation, it was revealed that there is no study or work on films in either the photography or design courses.

This is particularly important, and its loss most felt, in the advertising design department. The majority of today's important communicative design work is handled in the form of motion pictures for school and industrial education, and commercial entertainment. Certainly there is a place for the advertising designer in the most powerful, most influential medium of television.

The greatest tragedy lies not only in the lack of equipment, but in the fact that great works of film art are not a part of our library collection.

It seems a pity that screen education is yet unpursued in our college of the visual arts.

Barry Coburn





SOMETHING ON YOUR MIND?



WRITE THE INTAGLIO—  
NO POSTAGE NECESSARY  
JUST DROP WRITING INTO THE  
BOX ON THE DOOR BY THE  
ELEVATOR ON THE MAIN FLOOR.



So the Intaglio said, "Somebody write something controversial. It makes good reading."

So I decided to write about the fact that flowers are the reproductive organs of plants.

"No! No! No!" shouts the editor, "that's too controversial!" Which means that we may lose readers or be closed up, even.

So naturally, having nothing less controversial than that, I have nothing to write about.

Barry CoBurn



## THE EDITORS

EDITOR IN CHIEF...William Skurski

ASSOCIATE EDITORS...Florence Duguid, Sally Long

EDITORIAL ASSISTANTS.. Barry Coburn, Gail Burwen  
Aleta Goldstein, Shelagh  
McCormick, Stanley Wilczinski  
Leslie Lacey

ART EDITOR...Peter Bramley

INTAGLIO MASTHEAD...Marian Johnson

PHOTOGRAPHY...Barry Coburn (except pg. 5  
Photo by William Skurski)

LAYOUT...William Skurski

(Design Advisor, Linda Willis)

TYPING...Sandra Salem

ADVISORS...Mr. Movitz, Mr. Butler



# INTAGLIO